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SALE NUMBER 4094

American and English
FURNITURE & SILVER
OF THE XVII-XVIII CENTURY

The Choice Private Collection of

ARTHUR M. NOWAK

New York

SOLD BY HIS ORDER

Unrestricted Public Sale

March 17th at 2:15 p. m.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
30 East Fifty-Seventh Street · New York
1934

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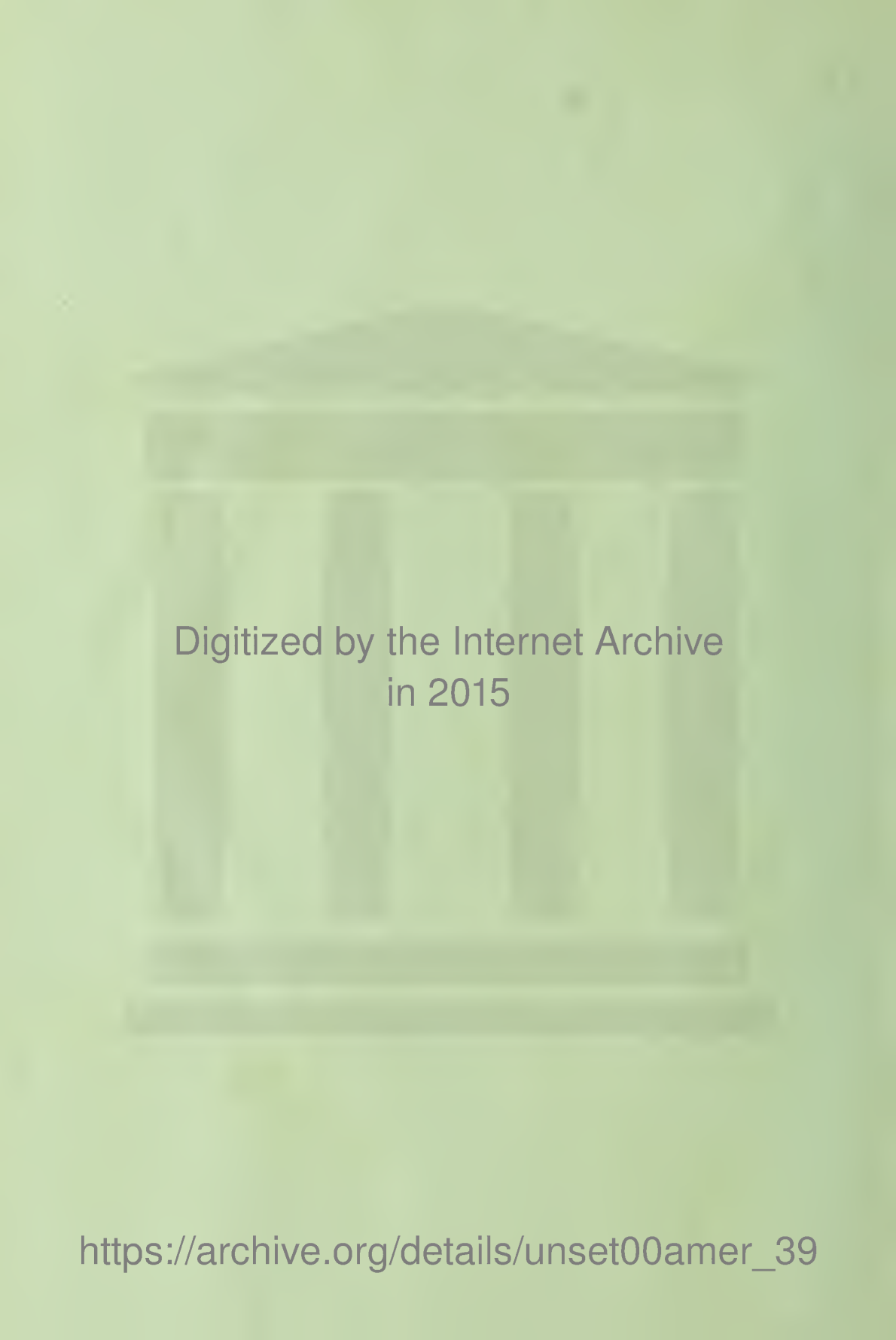
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Very Fine and Rare Queen Anne Mahogany
Cabriole-legged Corner Chair

[Number 115]

SALE NUMBER 4094
EXHIBITION FROM MARCH 10
WEEKDAYS 9 TO 6 · SUNDAY 2 TO 5

American and English Furniture of Superlative Quality

INCLUDING

RARE EXAMPLES ATTRIBUTED TO FOREMOST MAKERS OF THE AMERICAN REVOLUTIONARY PERIOD

Choice English and American Silver

CHINESE PORCELAINS · TAPESTRIES AND TEXTILES
A GROUP OF ORIENTAL RUGS

Rare American Naval Prints and Lithographs

The Arthur M. Nowak Collection

Unrestricted Public Sale
March 17th at 2:15 p. m.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
30 East Fifty-Seventh Street · New York
1934

Priced Catalogues

A priced copy of this Catalogue may be obtained for One Dollar for each Session of the Sale

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1934

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The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.

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AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
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Foreword

THE collector of Americana is singularly fortunate in that his field of research offers more than the usual rewards. The element of surprise is ever-present in the form of new discoveries which add the flavor of adventure to his endeavors. As convincing evidence, moreover, of the aesthetic pleasure enjoyed by the possessor of fine Colonial furniture, we invite attention to the splendid collection formed by Mr. Arthur Nowak.

Here the most selective taste will recognize the ultimate in furniture design and execution as achieved by Colonial craftsmen, and the fine judgment exercised by the owner cannot fail to win wide acknowledgment. Distributed throughout the catalogue will be found specific appreciations in the form of footnotes appended to many of the descriptions which invite comparison with outstanding examples in important collections and museums.

The impulse toward perfection manifests itself here in more fields than one. A group of fine American prints depicts the principal engagements which took place between the young American navy and its contestants during the eighteenth and early nineteenth centuries. Beautiful examples of English silversmithing, dating from the Carolean, Queen Anne, and early Georgian periods, embrace some of the most celebrated names in the lexicon of silversmiths. The inclusion of a few early American pieces, moreover, precludes what might otherwise be considered an English bias. Chinese and English porcelains, antique fabrics, and tapestries add a note of catholicity to the whole.

CHARLES PACKER

Afternoon Session

Saturday, March 17, 1934, at 2:15

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Catalogue Numbers 1 to 203 Inclusive

EARLY AMERICAN GLASS

1. Ten Green Glass Tumblers — *Keene, N. H., XIX Century*
Squat tumbler in green bottle glass. [Lot.] — *Height, 3½ inches*

40

2. Cobalt Glass Hyacinth Vase and Two Hat Salts
American, XIX Century
Funnel-shaped flowerholder in spun glass, probably Ohio. Two molded hat salts, probably Sandwich glass. [Lot.]

20

3. Two Amethyst Spun Glass Vases — *Ohio, circa* 1830-40
Bulbous, with flaring neck; the depressed base with rough pontil mark. Beautiful amethyst color and showing irregular swirled kiln mark on one. — *Height, 7¼ inches*

35

4. Two Blown Three-mold Glass Decanters
New England, Early XIX Century
Club-shaped, molded in pineapple and vertical rib pattern; neck with triple gadroon rings; sunburst stopper. — *Height, 10½ inches*

30

5. Waterford Cut Glass Sweetmeat Jar and Cover
Goblet-shaped, with domed cover; cut in diamond and petal pattern. Pronounced blue tinge. — *Height, 8 inches*

25

CHINESE AND ENGLISH PORCELAINS

6. Three Chün Ware Miniature Vases — *Sung*
Pair baluster-shaped, with ringed neck handles, and miniature koro on three legs. Widely crackled dove gray glaze, the small piece not crackled. Rare. [Lot.] — *Heights, about 2 and 3 inches*

25

7. Turquoise Blue Frog-shaped Coupe *Ch'ien-lung*
35 Sprawling frog forming a receptacle; with heavy silicious glaze. Wood stand. *Length, 6 inches*

8. Turquoise Blue Bottle *Ch'ien-lung*
30 Bulbous, with minutely crackled brilliant turquoise glaze.
Height, 9½ inches

9. Lemon Yellow Bowl *Ch'ien-lung*
Pass With contracted sides and wavy rim; interior white, exterior brilliant lemon yellow. *Diameter, 6½ inches*

10. Coral Red Bowl *Yung Chêng*
20 Exterior with even coral red glaze, interior white.
Diameter, 5¾ inches

11. Pair Turquoise Blue Figures of Owls *Ch'ien-lung*
Perched upon a perforated rock; splashed or speckled turquoise glaze.
Height, 8½ inches
50

12. Pair Glazed Figures of Parrots *Ch'ien-lung*
Porcellaneous ware, glazed green, yellow, and white. Imitating Ming
30 ware. *Height, 7½ inches*

13. Decorated Peking Enamel Sweetmeat Tray, Two Cups and an Incense Burner *K'ang-hsi and Yung Chêng*
Pass Persimmon-shaped small tray, two small square cups with incurved corners, and small square incense vessel of archaic form, all beautifully painted with European figures in landscapes. The tray with a man and boy seated under a tree, the cups with a baroque interpretation of classical subjects, and the incense burner with heads and shoulders of figures in seventeenth century costume. [Lot.]

14. Seven Decorated Peking Enamel Sweetmeat Trays *Yung Chêng*
35 Six persimmon-shaped, one square, painted in rose and other colors with legendary figure subjects, the larger piece with a man and two ladies in European costume examining a kakemono. Some chipped. [Lot.] *Widths, 3¾ and 4 inches*

[16] [15] [16]

15. Turquoise Blue Miniature Vase *K'ang-hsi*
Small cylindrical vase, with contracted neck and flaring lip. Beautiful minutely crackled brilliant turquoise glaze, varying in depth. Very fine and rare. *Height, 6 inches*
100 –
Collection of J. P. Morgan, New York
[See illustration]

16. Pair Turquoise Blue Miniature Vases *Yung Chêng*
Baluster-shaped, flaring at the top and base. Minutely crackled glaze greatly varying in depth. *Height, 4½ inches*
60 –
[See illustration]

17. Carved Smoked Agate Coupe *Ch'ien-lung*
Shallow, spherical vessel, carved in high relief with a crab, insects, and lotus leaves. In smoke gray agate deepening to brown, resembling tortoise shell. *Width, 3½ inches*
15 –

18. Celadon Leaf-shaped Dish *Ch'ien-lung*
Modeled as a lotus leaf, simulating Sung ware. Wood stand.
Width, 9 inches

19. Blanc de Chine Decorated Vase *Yung Chêng*
Bulbous, with flaring top and slightly raised foot. Body modeled in low relief with peonies, vines, and sceptre heads between bands of swastika, palm leaves, and vertical ribbing. *Height, 8½ inches*

20. Three-color Decorated Stand *K'ang-hsi*
Leaf-shaped, on three scrolled legs, the top decorated with peonies, prunus branches, and rocks. *Height, 5 inches; length, 8½ inches*

21. Cherry Red Bulbous Bottle *Ch'ien-lung*
Spherical body and slightly flaring narrow neck; even cherry red glaze.
Height, 9 inches

22. Pair Statuettes of Fu-lions *K'ang-hsi*
Mythological sacred animal seated on its haunches, the male guarding the brocade ball, the female with cub; supporting tower-form motive on their backs. Glazed green, yellow, aubergine, and white.
Height, 8½ inches

23. Turquoise Blue Square Jardinière *Ming*
Terra cotta body, glazed brilliant turquoise blue, the paneled flaring sides molded with group of peonies. *Width, 9 inches*

24. Lemon Yellow Jardinière *Ch'ien-lung*
Mortar-shaped, with flaring rim; pleasing uneven or 'lemon peel' surface. *Height, 6½ inches; diameter, 9½ inches*

25. Pair Decorated White Bulbous Bottles *K'ang-hsi*
Spherical body, and tapering tall neck; decorated with three sacred kylins silhouetted in 'peachbloom' on a white ground. One repaired at top. *Height, 17½ inches*

26. Decorated Peking Enamel Wine Ewer and Basin *Ch'ien-lung*
Made for the Persian market. A bulbous ewer with tapered spout, loop handle, and hinged cover; circular bowl with perforated cover. Painted in the colors of the *famille rose* with peonies, other flowers, and arabesque ornament. Repaired.
Height of ewer, 13 inches; diameter of bowl, 12½ inches

[Number 27]

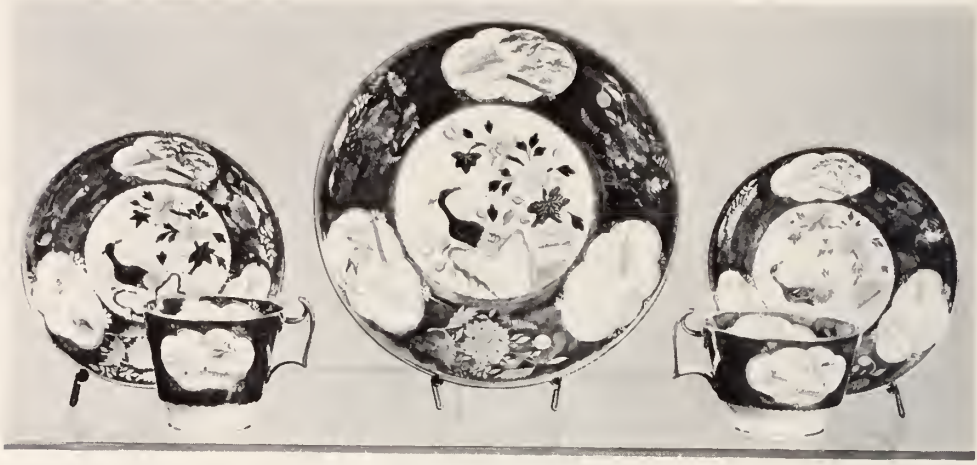
27. Lang Yao Baluster Vase *K'ang-hsi*
Inverted pear shape, with slightly flaring base and flaring cylindrical neck; evenly distributed glaze with crushed strawberry effect; a dark splash on the shoulder. *Height,* 17 *inches*

Collection of Edson Bradley, American Art Association, 1927

[See illustration]

28. Lang Yao Baluster Vase *K'ang-hsi*
Inverted pear shape, with fine stippled or crushed strawberry glaze. Neck ground down and fitted with metal rim. *Height,* 15½ *inches*

29. Blue and White Beaker-shaped Vase *K'ang-hsi*
Tall beaker in two tiers, gently flaring at the base; decoration of flowers of the seasons and prunus trees rising from rocks in narrow vertical panels. Double ring and leaf mark. *Height,* 21 *inches*



[Number 30]

30. Fine Spode Decorated Porcelain Part Service

English, circa 1790

Comprising ten coffee cups, ten teacups, ten saucers, a bowl, and two saucer dishes. Beautifully decorated with plumage birds, foliage, and landscape vignettes in the oriental taste in shaped oval reserves, on broad band of royal blue, gilded with sprigs of flowers and leaves. The saucer dishes and saucers with central reserves containing pheasants, peonies, and prunus blossoms in blue, gold, and *rouge de fer*. Marked SPODE in red. [Lot.]

330

[See illustration of part]

31. Pair Five-color Vases, Mounted as Lamps *K'ang-hsi*

Inverted pear shape, decorated with baskets of flowers, butterflies, and detached blossoms in aubergine, cobalt, green, yellow, and *rouge de fer,* on white ground. Fitted as lamps for three lights, with buff silk shade. *Height,* 21 *inches*

70-

[See illustration of one on page 62]

EARLY AMERICAN AND ENGLISH SILVER

32. Three George III Silver Caddy Spoons

London, 1797, 1811, *and* 1828

Two with shell bowls, one with shell motive on stem. Two monogrammed. Rare. *Lengths,* 3 *and* 4 *inches*

45

33. Six George III Silver Feather-edge Coffee Spoons
George Scott, London, 1802
Plain oval bowl and tapered stem with beautiful feather edge. Monogrammed. *Length,* 12½ *inches*

34. Early American Silver Tablespoon
Richard Vandyck, New York, circa 1750
Oval bowl, considerably worn at the point, ribbed tapering stem inscribed, *W P J to E W.* Maker's mark stamped in two places, R V D.
Length, 7¾ *inches*

35. Two Early American Silver Table Spoons
William Cleveland, Norwich, Conn., circa 1770
Plain oval bowl and tapering stem. Engraved and monogrammed.
Length, 8¾ *inches*

Note: William Cleveland was the grandfather of President Grover Cleveland; see the letter which accompanies the spoons.

Collection of Dr. David Trumbull Marshall, New York, 1931

36. Pair Early American Engraved Silver Salt Spoons
by Paul Revere *Boston,* 1735-1818
Bowl in shell pattern, tapering stem with engraved feather edge, flower and medallion. Maker's mark P R, script capitals, in a rectangle.
Length, 4 *inches*

Note: These two salt spoons, sometimes termed coffee spoons, have been handed down in the Trumbull Marshall family of New York, descendants of Governor Jonathan Trumbull who was born in Lebanon, Conn., in 1710 and died in 1785. The spoons, made by Paul Revere, were purchased by Faith Robinson, wife of Jonathan Trumbull and descendant of John and Priscilla Alden. Identical spoons are in the Judge A. T. Clearwater Collection in the Metropolitan Museum of Art. *Vide Museum Handbook,* p. 148. (The history is given in a letter from Dr. David Trumbull Marshall to the present owner, which will be given to the purchaser.)

Collection of Dr. David Trumbull Marshall, New York, 1931

[See illustration on following page]

[Numbers 36 and 37]

37. Early American Engraved Silver Sugar Tongs
by Paul Revere *Boston,* 1735-1818
Matching the preceding salt spoons. The rounded head restored. Maker's mark, REVERE, Roman capitals in a rectangle.
Length, 5½ inches

290 -

See note to the preceding.

Collection of Dr. David Trumbull Marshall, New York, 1931

[See illustration]

38. Three George III Silver Sauce Ladles, and a Sugar Sifter
London and Edinburgh, circa 1800
A pair and one larger, with monogrammed stems; sugar sifter with pierced bowl. [Lot.]

55'

39. George III Silver Basting Spoon and Two Marrow Scoops
London, 1795, 1799, *and* 1803
35- Long spoon with tapered oval bowl and slender stem, marrow scoops with grooved bowl and stem. One monogrammed. [Lot.]
Lengths, 8½ *and* 12 *inches*

40. Two George II Silver Skewers *London,* 1736
30- With ringed top; fully hall-marked. *Lengths,* 12½ *and* 13½ *inches*

41. Two Georgian Silver Skewers *London,* 1800 *and* 1826
40 Somewhat similar to the preceding. *Lengths,* 13 *and* 13½ *inches*

42. Three Georgian Silver Skewers *London,* 1776, 1790, *and* 1827
45- In three sizes; two crested. Fully hall-marked.
Lengths, 9, 11, *and* 12 *inches*

43. George III Silver Snuffer and Sugar Tongs *London, circa* 1790
35- Both scissors pattern, one reeded and chased. [Lot.]
Lengths, 4½ *and* 5 *inches*

44. George III Silver Fish Slicer and an Asparagus Server
London, 1802 *and* 1815
25- Fish slicer with conventionally pierced blade; asparagus server chased with shell ornament. Crested and monogrammed. [Lot.]
Lengths, 9½ *and* 11 *inches*

45. George III Silver Pap Boat *London,* 1818
15- Small oval coupe, the border chased with gadroon, shell, and acanthus. Interior gilded. *Length,* 5¼ *inches*
From Tiffany & Co., New York

46. George III Silver Shell-pattern Bonbon Dish
William Plummer, London, 1762
25- Shaped as a scallop shell on two minute shell feet. Crested.
Width, 5½ *inches*

47. Two George III Silver Shell-pattern Bonbon Dishes
London, 1770 *and* 1787
30- Shaped as scallop shells, one finely chased, the other by Robert Hennell. On minute shell feet. *Width,* 5 *inches*

[Number 48]

48. Rare Set of Three George I Silver Casters

Richard Williams, London, 1715-16

400- Beautiful plain bulbous caster, the body encircled by a molded band, the top delicately pierced with quatrefoil motive, and capped with baluster finial. Four marks underneath. *Heights, 4½ and 5½ inches*

[See illustration]

49. Engraved Silver Tobacco Box *Amsterdam, circa* 1785

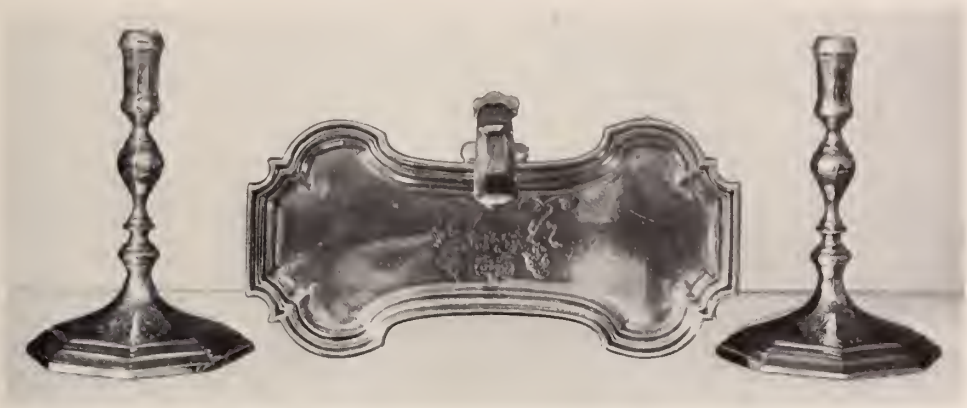
45. Shallow oblong box with hinged cover, engraved with a fishing subject on the lid, the reverse with a windmill and sailing boat.

Length, 4¾ inches

35- 50. George III Chased Silver Snuff Box *London,* 1781

Oblong, the hinged cover and sides chased with flowers and scrolls.

Length, 3 inches



[51] [52] [51]

51. PAIR VERY RARE QUEEN ANNE SILVER TAPERSTICKS

Lewis Mettayer (?), London, 1711

Solid cast octagonal baluster stem with molded flaring octagonal base. Four distinct marks underneath, also the engraved initials S R. Base engraved with an armorial crest in scroll mantling.

Height, 4½ inches

650

Note: Tapersticks of the Queen Anne period are extremely rare. A similar example by this silversmith is in the Holborne Museum.

Collection of Sir George Holford, Gloucestershire

[See illustration]

52. VERY RARE GEORGE II SILVER SNUFFERS TRAY BY PAUL LAMERIE

London, 1734

Heavy silver shaped oblong tray with molded raised border, and four feet; the open handle of voluted scroll pattern. Engraved with the arms of a member of the royal family; four distinct marks underneath comprising date letter, leopard's head, lion *passant,* and the maker's mark P L in a shaped shield, a crown and star above, a *fleur de lis* below. Weight, about 9 ounces. *Length, 6¾ inches*

125

[See illustration]

53. GEORGE III SILVER CASTER *London,* 1769

Small bulbous caster with pierced top and molded foot. Four marks underneath. *Height, 4¼ inches*

35

54. George III Silver Chamber Candlestick *London,* 1800
Circular tray base, urn-shaped candleholder, and conical snuffer, the borders finely reeded. Monogrammed. *Diameter, 5½ inches*

55. George III Silver Fluted Creamer *London,* 1800
Oblong, slightly ovoid with chamfered corners, the body half-fluted; reeded border and handles. *Height, 5 inches*

56. George III Silver Wire-pattern Sugar Basket *London,* 1795
Vase-shaped, with reeded open sides, oval spreading foot, and blue glass liner. *Height, 4½ inches; length, 5½ inches*

57. Charles I Repoussé Gilded Silver Rose-shaped Dish *William Maundy, London,* 1631
Shallow circular bowl suggesting the Tudor rose, divided by radiating ribs into eight panels, each containing a conventionalized rose on leafy stem. These surround the raised centre which shows a series of trellis and fruited motives enclosing a paterae and arabesque scrolls; a shell-pattern handle at either side. Four partly obliterated marks stamped on reverse just below the rim. *Diameter, 7¾ inches*

Note: This silver dish, together with several others, was the subject of an article by Edward Wenham which appeared in *International Studio* in April, 1928. These dishes are sometimes termed sweetmeat or alms dishes, and those of the pre-Restoration period invariably feature the Tudor rose in embossed and punch work, as we see it here. A somewhat similar dish is in the Victoria and Albert Museum, London.

Illustrated and described in *International Studio,* April, 1928

[See illustration]

58. George III Silver Mustard Pot and Spoon *London,* 1815
Oblong urn-shaped, with hinged cover and loop handle, the borders chased with gadroon, shell, and foliage ornament. Spoon of approximately the same date. Crested. *Height, 3½ inches*

59. Two Silver Wine Tasters *French, circa* 1790
Small circular shallow cup, molded with spiral fluting and embossed ornament. One monogrammed. Both with Paris *poinçons.*
Diameter, 3¼ inches

[Number 57]

60. Two Silver Wine Tasters *French, circa* 1790
Somewhat similar to the preceding. One monogrammed. Both with Paris marks. *Diameter,* 3¼ *inches*

70

61. George III Gilded Silver Snuff Box
Joseph Willmore, Birmingham, 1816
Very rare engine-turned oblong box with hinged cover. Fully marked inside and on the lid. A tablet on the lid is inscribed *Tojoa.*
Length, 3¼ *inches*
From Tiffany & Co., New York

55

62. Queen Anne Repoussé Silver Two-handled Cup
Seth Lofthouse, London, 1712
Body cylindrical, curving inward at the foot and flaring at the rim; decorated in *repoussé* with a rope-pattern band and punched leaf ornament below the rim, the lower part and spreading foot spirally fluted and with similar punched ornament. A scroll and 'fish scale' cartouche on one side, two beaded S-scroll handles. Four marks below the rim to right of handle. *Height,* 4¾ *inches; diameter,* 4¾ *inches*
[See illustration]

200

63. Set of Four English Silver and Tortoise Shell Turtle Salts
In the form of a turtle, the hinged cover of carved tortoise shell. Complete with spoons in velvet-lined case. Victorian hall marks.
Length, 3¼ *inches*

60

64. Louis XVI Silver Bonbon Dish *Circa* 1780
Openwork sides, chased with swags and cartouches. Blue glass liner.
Length, 7 *inches*

20

[Number 62]

65. George II Silver Small Waiter

Robert Abercromby, London, 1739-40

130 – Small circular tray on three hoof feet, the shaped border molded with shells and fluting. Centre engraved with a bird and tree crest. Fully hall-marked. *Diameter, 6¼ inches*

[See illustration]

66. George II Silver Small Waiter

Robert Abercromby, London, 1739-40

130 – Somewhat similar to the preceding, and by the same maker. The shaped border molded in piecrust pattern. Three hoof feet. Fully hall-marked. *Diameter, 6 inches*

[See illustration]

67. George II Engraved Silver Small Waiter

John Robinson, London, 1746

70 – Small circular tray, the centre engraved with swags of flowers and strapwork surrounding a crest. The shaped border molded with shell, leafage, and fluting. On three hoof feet. *Diameter, 7¼ inches*

[See illustration]

68. George II Engraved Silver Tea Caddy *London,* 1746

140 – Small oblong casket, contracted slightly at the base, the hinged lid with hinged shell-pattern handle. Engraved on all sides with cartouches of flower and scrolls, and also with a coat of arms. Fully marked on cover and base. Maker's mark E G in a lozenge-shaped shield, a mullet above and below. Weight, about 24 ounces.

Height, 5 inches; width, 4½ inches

[See illustration]

At Top, Left to Right: 65, 66

At Bottom: 67, 68

69. PAIR GEORGE III SHEFFIELD PLATE PIANO CANDLSTICKS *Circa* 1805
Vase-baluster stem and oval base, chased with formal leafage.
Height, 6 inches

70. PAIR GEORGE III CHASED SILVER CANDLESTICKS *Sheffield,* 1814
Baluster-shaped, the borders decorated in *repoussé* with shells and leafage. *Height, 8½ inches*

71. VERY FINE AND RARE QUEEN ANNE SILVER TWO-HANDLED CUP AND COVER *Simon Pantin, London,* 1709
Heavy silver cup, the body encircled by a molded band, the domed cover surmounted by a spherical baluster finial. Two S-scroll handles; molded flaring base. Plain except for a coat of arms engraved on one side bearing the motto DEO ET PATRI. Four marks to left of handle, and on rim of cover. Maker's mark P A in a shaped shield with peacock above. Weight, about 45 ounces.
Height, 8½ inches; diameter, 6 inches

Note: Simon Pantin was the father-in-law of the celebrated silversmith Paul Lamerie, and is said to have instructed him in his profession. Their work exhibits a striking similarity.

From Tiffany & Co., New York

[See illustration]

72. GEORGE II SILVER SAUCEBOAT *London,* 1754
Oval, with flaring spout and molded gadroon border, on three legs of uncommon design and having ribbed scroll handle. *Length, 7 inches*

[Number 71]

73. George III Silver Sauceboat *William Sampel, London,* 1764
Plain oval body with flaring spout and molded gadroon border, on three shell-and-scroll legs, and with fine leaf- and acanthus-scroll handle. Small engraved crest. *Length,* 8½ *inches*

74. George I Plain Silver Tankard *London,* 1725
Slightly tapered cylindrical body encircled by a molded band near the centre and engraved with a cartouche. Domed cover with scrolled thumb piece, S-scroll handle, and molded flaring base. Four partly obliterated marks to right of handle, four distinct marks inside lid. *Height,* 7¾ *inches*

[See illustration]

75. George IV Silver and Cut Glass Inkstand
John Angell (?), London, 1822
Composed of oblong tray with grooves for pens, and three sockets into which are set two cut glass and silver ink and pounce pots and a taperholder. Borders finely chased with leaf, shell, and gadroon ornament; four acanthus and claw feet. *Length,* 10½ *inches*

[See illustration]

76. George III Sheffield Plate Taperholder *Circa* 1800
Wire-pattern frame with tray base, having gadroon border. Complete with snuffer and green wax taper. Crested. *Height,* 7½ *inches*

77. George III Silver and Cut Glass Cruet *London,* 1775
Openwork frame finely chased with beading and acanthus, containing two flat-cut crystal bottles with silver mounts. Marked underneath. *Height,* 8½ *inches*

[Numbers 74 and 75]

78. FOUR GEORGIAN SILVER CANDLESTICKS

John Hyatt and T. Semore, London, 1757 *and* 1766

440 Handsome baluster-form cast candlestick with spreading square base and loose *bobêche*. Finely molded with shells and fluting, and engraved on the base with a small crest. *Height,* 9½ *inches*

[See illustration]

79. PAIR VERY FINE GEORGE III SILVER SALVERS WITH CLAW-AND-BALL FEET *Edward Capper, London,* 1768-69

650 — Circular, the shaped border molded with gadroon and foliage ornament in so-called piecrust pattern; on three claw-and-ball feet. Centre of one engraved with a coat of arms bearing the motto NOSTRAQUE DEO, the other with a different coat of arms. Fully hall-marked on back. Weight of each, about 45 ounces. *Diameter,* 15¼ *inches*

[See illustration]

80. GEORGE III SILVER SALVER *Ebenezer Coker, London,* 1766

130 - Circular, with plain centre, the shaped edge and border molded with shells and scrolls; three hoof-footed short legs. *Diameter,* 13 *inches*

81. GEORGE III ENGRAVED SILVER TEA SERVICE

London, 1798, 1799, *and* 1809

Consisting of a small oblong teapot with incurvate fluted corners, tapered and fluted spout, slightly domed cover, ivory finial and handle. The sides handsomely engraved with bands of lambrequin ornament

350 — and a cartouche enclosing a crest. Slightly ovoid creamer, two-handled sugar bowl, and an octgonal teapot stand similar, but without crest. Various makers. [Lot.] *Height of teapot and stand,* 6½ *inches*

Collection of Lady Arthur Cameron, Oxford

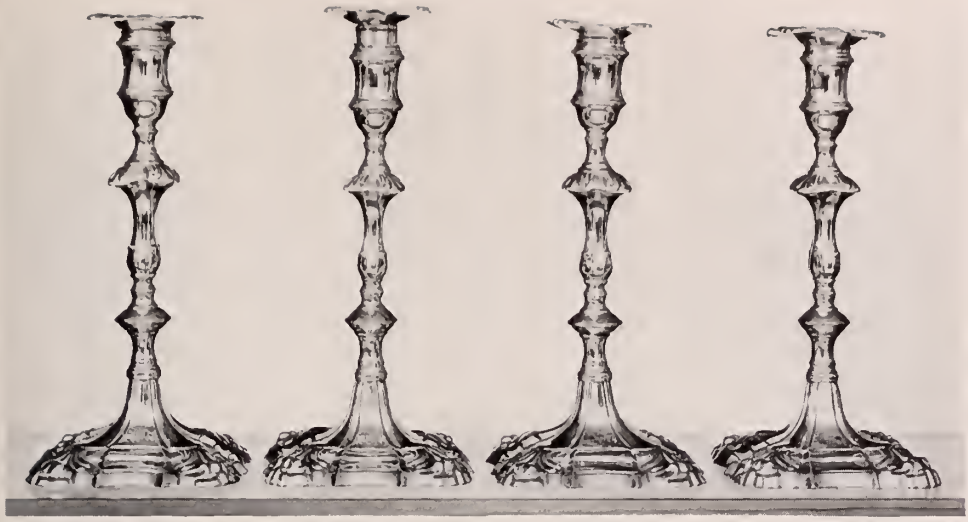
[See illustration on page 39]

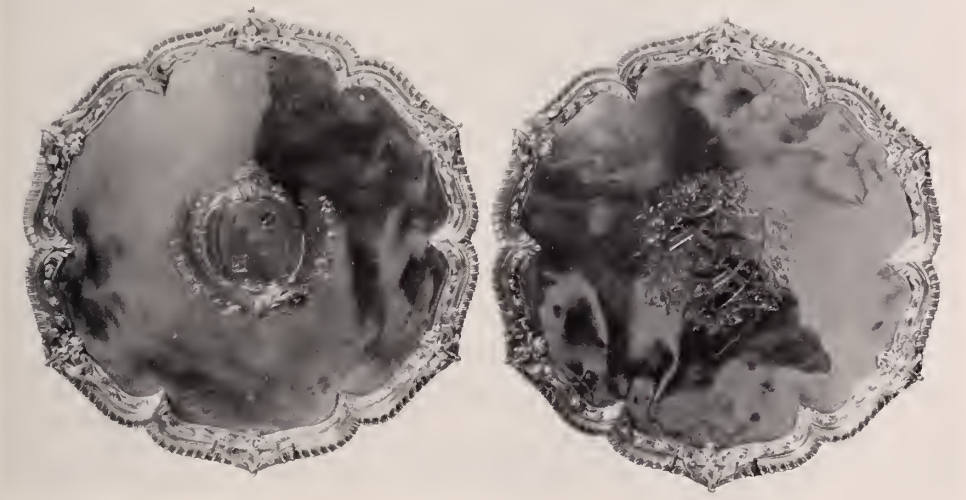
82. GEORGE III ENGRAVED SILVER TWO-HANDLED TRAY

William Bell (?), London, 1805

400 — Beautifully engraved with festoons of flowers and leaves and bands of diaper and rosette ornament centring a floriated cartouche which includes a coat of arms bearing the motto ESSE QUAM VIDERE. Reeded border and loop handles. Weight, about 62 ounces. *Length,* 22 *inches*

[See illustration on page 39]





[Numbers 78 and 79]

83. Very Fine George II Pierced Silver Cake Basket

Edward Wakelin, London, 1754

Oval, the border finely molded with shells and scrolls, the sides beautifully pierced in a design of diaper ornament and anthemia. The centre engraved with a coat of arms in scroll mantling. Stationary handle which may be detached by means of screws, chased with foliage and crested. Stands on four fine shell and scroll legs. Weight, about 41 ounces. *Length,* 13½ *inches*

[See illustration]

400

84. George III Sheffield Plate Coffee Pot with Percolator

Circa 1780

Very uncommon example. Bulbous-shaped body equipped with cylindrical percolator in three sections which fits into the top; domed lid, chased spout, and brown ebony handle. *Height,* 13½ *inches*

45

85. George III Silver Platter and Strainer

William Burwash and Richard Sibley, London, 1811

Fine heavy oval platter with plain centre and molded gadroon border, the edge engraved with a coat of arms with motto, VINCERE AUT MORI. The strainer perforated in arabesque and diaper pattern, and engraved with the same arms. Both fully marked. Total weight, about 112 ounces. *Length,* 21 *inches*

300

86. English Fluted Silver Covered Pitcher

Ribbed ovoid pitcher, with flaring neck, hinged cover with floriated finial, scroll handle. Victorian hall marks. Crested.

Height, 8½ *inches*

55

87. Pair George III Sheffield Plate Three-light Candelabra

Circa 1810

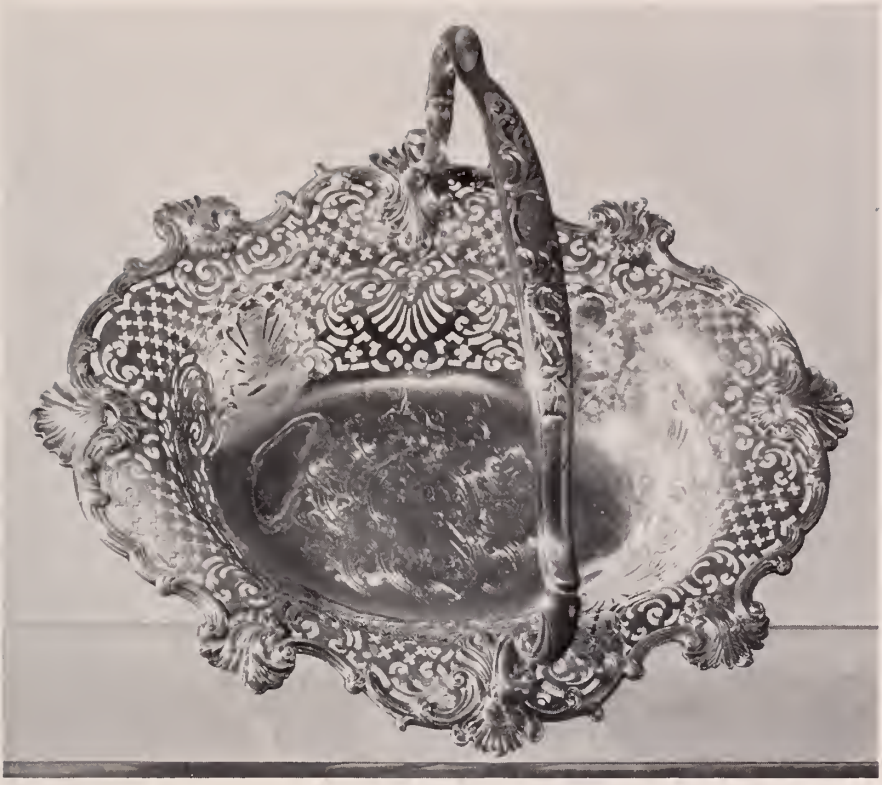
Standard baluster-shaped on flaring circular base, supporting reeded curved branches with urn sconces for three lights, the borders molded with shell and leaf ornament. *Height,* 21 *inches*

90

88. Set of Twelve Georgian Sheffield Plate Dessert Knives and Forks

With white bone handles. In mahogany case.

30



[Number 83]

RARE AMERICAN NAVAL PRINTS AND LITHOGRAPHS

89. HAWKING *Published by H. R. Robinson, New York and Washington*
Early American colored lithograph, published without date. Small folio, wide margin; old gilt frame.

90. THREE STIPPLE ENGRAVINGS IN COLOR *Bartolozzi and Others*
Cupid and Psyche, Daphnis and Chloe, and Mother and Daughter; after Kauffman and others. Each framed with black glass mat.

91. TWO MARINE SUBJECTS IN COLOR
Whale Fishing, color aquatint by Himely after Callow; Javanese and Wounded Shark, color aquatint by Medland after Alexander. Undated. Small folios.

92. CASTLE OF CHILLON, LAKE OF GENEVA *Currier & Ives*
Colored lithograph, undated; large folio, full margin.

93. AMERICAN COUNTRY LIFE; PLEASURES OF WINTER
OCTOBER AFTERNOON *N. Currier*
Two colored lithographs, after F. F. Palmer, dated 1855; large folios, wide margins.

94. PIGEON SHOOTING: 'PLAYING THE DECOY' *Currier & Ives*
Rare colored lithograph, after the painting by A. F. Tait. Dated 1862. Large folio, full margin.

95. THE MOUNTAIN SPRING, NEAR COZZEN'S DOCK, WEST POINT
Currier & Ives
Colored lithograph, after F. F. Palmer, dated 1862; medium folio, wide margin.

96. U. S. MILITARY ACADEMY, WEST POINT *Currier & Ives*
Colored lithograph, after F. F. Palmer, dated 1862; medium folio, wide margin.

97. WHALING: RARE SET OF FIVE AQUATINTS
Engraved by Dubourg after Clark
Five colored aquatints, published March 1st, 1813; small folios, fine impressions.

[Number 98]

98. Attack on Fort Oswego, Lake Ontario, N. America, May 6th, 1814, Noon *Drawn by J. Hewitt, Engraved by R. Havell*
Colored aquatint of the greatest rarity, published May 1, 1815. Superb impression in perfect condition. Black and gold frame.

[See illustration]

99. The Battle of Lake Erie: Commodore O. H. Perry's Victory, Gained September 10th, 1813
Lithographed & Published by J. Perry Newell, Newport, R. I.
Printed by J. H. Bufford's Sons, Boston
Excessively rare colored lithograph, copyright 1878. Fine impression; skilfully repaired. Black and gold frame.

[Number 100]

100. View of the New York Quarantine, Staten Island

Painted and engraved by W. J. Bennett

Very rare colored aquatint, published by Parker & Co. . . . and by Lewis P. Clover. . . . Copyright 1833. Fine and brilliant impression. Two slight marginal repairs. Mahogany frame.

475-

[See illustration]

101. A Brisk Gale, Bay of New York

Painted and engraved by W. J. Bennett

Colored aquatint, published by Geo. R. Perine; copyright 1867. Fine impression of the second issue of this plate, a most attractive and unusual view of New York. Mahogany frame.

190-

[NUMBER 102]

102. THE ACTION BETWEEN H.M.S. "SHANNON" AND THE AMERICAN FRIGATE "CHESAPEAKE" on the 1st June, 1813
Painted by J. C. Schetky & on stone by L. Haghe; designed by Capt. R. H. King, R.N.
A set of four colored lithographs, pub'd. by Smith Elder & Co. [1830]; all fine impressions. An extremely rare and most desirable set, in black and gold frames with line mats.

[See illustration of one]

103. WEST POINT, FROM PHILLIPSTOWN
Painted and engraved by W. J. Bennett, Published by Currier & Ives
Colored aquatint; fine impression of the second issue of the plate, with the imprint of Currier & Ives in place of that of Clover. A most attractive Hudson River and West Point view. Black and gold frame.

IMPORTANT EARLY AMERICAN AND ENGLISH FURNITURE

104. Chippendale Mahogany and Crimson Damask Stool
English, XVIII Century
40 – Small square stool with molded frame and square legs, plain stretchers. Slip top in rose crimson damask. *Length,* 14 *inches*

105. Decorated Mahogany Banjo Clock *New England,* 1800-10
85 – Mahogany case faced with gilded rope-pattern moldings which frame glass panels; the lower panel, fronting the pendulum box, is painted with a view of Mt. Vernon, and the upper panel with foliage in white, black, and gold. Brass-rimmed dial, gilded acorn finial, and bracket base. *Height,* 41 *inches*

106. Early Georgian Mahogany Cabriole-legged Bench
English, XVIII Century
160 – Oblong top on four cabriole legs with pad feet. Slip top in antique green damask. *Length,* 23 *inches*

107. Chippendale Mahogany Cellarette *English, XVIII Century*
Small square chest on quadrangular supports with pierced corner brackets. Zinc-lined interior and brass side handles.
160 – *Height,* 20 *inches; width,* 13 *inches*

108. Decorated Mahogany Banjo Clock *New England,* 1800-10
110 – Mahogany case faced with gilded rope-pattern moldings framing glass panels, the lower panel painted with a conventional view of a colonial edifice. Brass-rimmed circular dial, and gilded finial. *Height,* 32 *inches*

109. Georgian Fret-carved Mahogany Canterbury
English, circa 1810
165 – Slotted stand for folios or magazines, the framework fancifully pierced and carved, and of uncommon design. A drawer in the lower part. On turned stump legs. *Height,* 20 *inches; length,* 20 *inches*

[Number 110]

110. Decorated Mahogany Banjo Clock

Aaron Willard, Boston, 1800-10

Mahogany case faced with gilded rope-pattern moldings which frame glass panels; the lower panel, fronting the pendulum box, depicts a figure riding in a chariot, captioned *Aurora.* Brass-rimmed dial inscribed AARON WILLARD, BOSTON. Gilded acorn finial and bracket base. *Height,* 40 *inches*

[See illustration]

111. RARE CHIPPENDALE CARVED MAHOGANY SMALL 'PIECRUST' TABLE WITH CLAW-AND-BALL FEET *American,* 1760-70

Circular top with raised molded edge carved in a series of ogee curves from which the piece derives its name. The 'bird cage' is composed of four delicately turned vase-baluster uprights; the pedestal is round, tapered, and turned in vase pattern on the lower section, and rises from a beautifully proportioned cabriole tripod having claw-and-ball feet of excellent design and quality.

Height, 27½ inches; diameter, 19½ inches

Note: The turned members of the 'bird cage' is said to indicate American origin for tables of this type. Here we have an example of the always attractive 'piecrust' tripod table reduced to proportions which render it more desirable and extremely rare.

[See illustration]

112. GEORGIAN MAHOGANY CANDLESTAND *English, XVIII Century*

Circular tray top on turned pillar and cabriole tripod. Reconstructed.

Height, 21 inches; diameter, 13 inches

113. QUEEN ANNE PARCEL-GILDED WALNUT WALL MIRROR *English, Early XVIII Century*

Cyma-molded narrow frame slightly arched at the top, the shaped cresting and base fret-carved and embellished with a pierced and gilded acanthus medallion; a gilded molding outlines the glass.

Height, 45 inches; width, 25 inches

114. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *New England,* 1760-70

Characteristic interlaced openwork splat, showing scratch carving, the yoke-pattern crest rail carved with formal leafage and C-scroll. Slip seat in antique blue silk damask. Molded square legs and stretchers.

[Number 111]

115. VERY FINE AND RARE QUEEN ANNE MAHOGANY CABRIOLE-LEGGED CORNER CHAIR *Boston,* 1740-50

So-called roundabout chair; the horseshoe arms, terminating in knuckles or whorls, cap three fluted and tapered posts and two solid vase splats, which rise from molded plinths. The seat is boldly curved in front, slips in, and is covered with blue horse-hair. Four cabriole legs, carved on the knee with a scallop shell and pendent husk motive, terminate in a spreading pad foot, and are braced by turned spindle stretchers arranged saltirewise.

2/0

Note: Chairs of this type are in a class by themselves, and, so far as we know, the only other example of like quality is the chair loaned by Mr. H. F. Dupont to the Girl Scouts Loan Exhibition of Colonial Furnishings, 1929 [Number 553]. While differing in detail, both chairs exhibit the same fine proportions. The present example has pad feet instead of claw-and-ball feet; on the other hand what would be a rather monotonous plain leg is relieved by a beautiful carved scallop shell and pendent floral motive. The chair is by popular consent ascribed to Boston.

[See frontispiece]

116. SMALL CHIPPENDALE MAHOGANY SERPENTINE-FRONT BUREAU ATTRIBUTED TO BENJAMIN FROTHINGHAM

Charlestown, Mass., circa 1770

Small chest of four graduated drawers divided by beaded horizontal stiles and furnished with a set of butterfly brasses; the top is molded and cut in front to conform to the contour of the drawers which it overlaps to a depth of about one and one-half inches. To the base molding are applied the fine ogee bracket feet.

500-

Height, 32 inches; length, 37 inches

Note: Benjamin Frothingham is one of the lesser known New England cabinetmakers, who enjoyed a successful military career during the time of the American Revolution. Our knowledge of Frothingham is largely based on the labeled desk and sideboard which appeared in the Philip Flayderman sale. A study of the comparative merits of the desk and this bureau supports the attribution given above.

[See illustration on opposite page]

[Number 116]

117. Sheraton Bird's-eye Maple and Cherry Bedside Table
New England, circa 1805

60 Oblong top with drawer, on four dainty ringed and tapered legs with turned feet. One leg repaired. *Height,* 28 *inches; width,* 20 *inches*

118. Mahogany Dish-top Candlestand *American, circa* 1750
Circular top with molded edge tilting on vase-pattern pedestal and cabriole tripod ending in snake feet. Good design and quality.

130 - *Height,* 27 *inches; diameter,* 18 *inches*

119. Rare Chippendale Carved and Inlaid Mahogany Card Table Attributed to John Townsend *Newport, R. I., circa* 1780
Hinged rectangular top cut in gently undulating curves leaving the corners square; the frieze, of nicely marked blonde mahogany, conforms to the contour of the top and is skirted with an inlaid banding of light and dark woods. The four square legs, hollow-fluted on their two

350 - outer faces, the lower section stop-fluted, are ornamented with fretted openwork brackets at the junction with the frame. A characteristic feature is the hollow dentil or gadroon motive around the edge of the hinged leaf. *Height,* 30 *inches; length open,* 35 *inches*

Note: The attribution given above is based upon the strong similarity which this table bears to the labeled table in the American Wing at the Metropolitan Museum, and also to the table loaned by Mrs. Henry Riker to the Girl Scouts Loan Exhibition [Number 657]. Townsend excelled in the production of tables of this type, which, as the late Louis Guerineau Myers truly remarked, "would in England be assigned to the school of George Hepplewhite".

[See illustration]

120. Chippendale Parcel-gilded Walnut Wall Mirror *Circa* 1760
Delicately molded frame with fret-carved top and base, the crest

150 - incised, carved, and gilded with a shell and leaf-spray motive.
Height, 41 *inches; width,* 23 *inches*

[Number 119]

[Number 121]

121. Pair Chippendale Carved Mahogany Side Chairs, Attributed to James Gillingham *Philadelphia,* 1760-70

The finely proportioned back is composed of molded and tapering uprights, flaring slightly at the top to meet the downward curve of the triple-arched crest rail; an openwork splat of interlaced strapwork in the Gothic taste crested with a carved conventional acanthus motive. Molded seat frame, doweled clear through the rear posts; square legs and stretchers. Slip seat in old crimson damask.

Note: This pair of finely proportioned side chairs feature the type of splat and crest rail popularly associated with Gillingham's work. Similar chairs are in the American Wing of the Metropolitan Museum. The present examples have the added distinction of their old patina.

[See illustration]

[Numbers 81, 82, and 122]

122. Rare Queen Anne Mahogany Cabriole-legged Tea Table

New England, 1740-50

Oblong top bordered with a raised cove molding giving the appearance of a tray. The frieze is plain, and below, the skirt flares outward and is cut in a series of cyma curves; the four restrained cabriole legs terminate in dainty pad feet. *Height, 26 inches; length, 31 inches*

[See illustration]

123. Chippendale Carved Mahogany Armchair

English, XVIII Century

125 Gently flaring open back with interlaced openwork splat simulating a vase, yoke crest rail, voluted and tapering arms, molded square legs and chamfered quadrangular stretchers. The back and arms delicately carved with foliage. Slip seat in rose crimson damask.

124. Small Mahogany Dish-top Tripod Table

American, XVIII Century

100 Circular top with molded edge tilting upon a 'bird cage' composed of small turned balusters. Fine turned bulbous pillar and arched cabriole tripod with snake feet. *Height, 27 inches; diameter, 19½ inches*

125. Small Mahogany Dish-top Tripod Table

American, XVIII Century

100 Similar to the preceding, but slightly larger; the bulbous pedestal is more elaborately turned, and the tripod has a more pronounced snake foot. *Height, 29 inches; diameter, 21 inches*

126. Rare Chippendale Shell-carved Walnut Lowboy

Attributed to William Savery *Philadelphia, 1760-70*

550 Rectangular body with chamfered and fluted corners simulating quarter columns contains four drawers, consisting of a long drawer above three small drawers; the bottom centre drawer is decorated with carving consisting of a depressed scallop shell with raised quatrefoil motive at centre, into which is screwed the loop handle, flanked by interlaced sprays of foliage applied to the surface. The skirting at front and sides is cut in a series of cyma curves. The four cabriole legs end in claw-and-ball feet; the front legs are carved on the knee with a scallop shell balancing that of the drawer front. The molded top overlaps the body to a depth of about one and one-half inches.

Height, 30 inches; length, 36 inches

Note: Compared with the Savery lowboy in the Reifsnyder Collection [Number 635], there is to be seen a striking similarity, particularly in the arrangement of the carving on the drawer front and the valancing of the skirt; the drawers are similarly placed, and, if we except the carving on the knees, the pieces are identical. A somewhat similar piece was in the Francis P. Garvan Collection.

[See illustration]

[Numbers 126]

127. CHIPPENDALE CARVED MAHOGANY RIBBON-BACK ARMCHAIR WITH CLAW-AND-BALL FEET *English, XVIII Century*

Flaring back with interlaced openwork splat; the splat, crest rail, and uprights elaborately carved with leafage, stalactite, and ribbon ornament. Voluted and tapered arms, cabriole front legs similarly carved and ending in claw-and-ball feet. A gadrooned molding skirts the frame. Slip seat covered in rose damask.

400-

Collection of Mrs. H. E. Huntington, Anderson Galleries, 1926

128. VERY RARE QUEEN ANNE MAHOGANY CABRIOLE-LEGGED WING CHAIR IN BLUE SILK DAMASK *New England,* 1740-50

Canted back with serpentine or yoke crest, slightly flaring and gracefully voluted wings sloping into outcurved arms; generously proportioned seat with straight front. The angular cabriole front legs terminating in pad feet are uncommonly well preserved as to the supporting blocks or soles of the feet, and are braced to the rear supports by turned spindle stretchers. Upholstered and covered in antique Nattier blue silk damask; seat cushion similar.

1000

Note: This splendid chair, which compares in every detail with the example shown at the Girl Scouts Loan Exhibition of Colonial Furnishings [Number 567], is of mahogany, a fact which in itself renders the piece exceedingly rare and upsets a widely held opinion that chairs of this design and period must necessarily be of either maple or walnut.

[See illustration]

129. SHERATON MAHOGANY 'SPIDER-LEGGED' DROP-LEAF BREAKFAST TABLE *English, circa* 1790

Rectangular top consisting of a narrow centre leaf and two wide hinged leaves supported on slender stationary and gated legs and stretchers; a drawer at one end of the frame.

140-

Height, 28½ *inches; length open,* 44 *inches*

[Number 128]

130. RARE CHIPPENDALE MAHOGANY BLOCK-FRONT BUREAU
ATTRIBUTED TO JOHN GODDARD *Newport, R. I., circa* 1770

Sturdily constructed chest of four graduated drawers enriched with a handsome set of old butterfly brasses. The drawers are framed in delicate beading; the top slightly overlaps and is molded on the edge conforming to the contour of the base molding. Rests on four ogee bracket feet. *Height,* 37 *inches; length,* 38½ *inches*

500

Note: The block-front type of bureau was not restricted to any particular locality, as was once thought to be the case, but was produced generally throughout the more populous districts of New England about 1770-80. Although recognizing the danger of arbitrary judgment, we feel nevertheless that the quality of the present piece merits the attribution given above.

[See illustration]

131. QUEEN ANNE PARCEL-GILDED WALNUT TRIPLE-PANEL OVERMANTEL MIRROR *English, Early XVIII Century*

The molded narrow frame slightly arched at the top corners and bordered with a carved and gilded inner molding; it contains the three original panels of beveled mirror glass, cut to conform to the contour of the frame. The ends are voluted and enriched with gilded and carved leaf motive.

300

Height, 17½ *inches; length,* 5 *feet* 1 *inch*

132. QUEEN ANNE PARCEL-GILDED WALNUT WALL MIRROR *XVIII Century*

175

Delicately molded frame in light walnut, the fretted crest ornamented with a scratch-carved and gilded shell medallion and radiating sprigs of foliage. *Height,* 37 *inches; width,* 20 *inches*

[Number 130]

[Number 133]

133. Pair Sheraton Inlaid Mahogany and Bird's-eye Maple Card Tables *American,* 1800-10

250

Hinged shaped top with rounded outset corners; the frieze, which conforms to the contour of the top, is decorated with panels of bird's-eye golden maple of satiny texture bordered with inlaid stringings of light and dark woods. Reeded tapering legs turned on the lower section; one leg pivots under the hinged leaf.

Height, 29½ inches; length open, 37 inches

[See illustration of one]

[NUMBER 134]

134. CHIPPENDALE CARVED MAHOGANY AND VERDURE TAPESTRY ARMCHAIR *English, XVIII Century*

Slightly canted square back, flaring seat, and armpads upholstered and covered in wool and silk verdure tapestry of the period, woven in shaded greens and tans. The mahogany curved arm supports and front legs are finely molded and carved with a delicate fillet of conventionalized beading and ribbon ornament; plain stretchers and canted rear legs.

Companion to the following

Collection of Mrs. H. E. Huntington, Anderson Galleries, 1926

[See illustration]

135. CHIPPENDALE CARVED MAHOGANY AND VERDURE TAPESTRY ARMCHAIR *English, XVIII Century*

400- Companion to the preceding
Collection of Mrs. H. E. Huntington, Anderson Galleries, 1926

136. CHIPPENDALE CARVED MAHOGANY AND CRIMSON DAMASK ARMCHAIR *English, XVIII Century*

275- Flaring and gently arched square back, seat, and armpads upholstered and covered in antique rose crimson damask trimmed with brass-headed nails; the mahogany curved arm supports and front legs are carved with Chinese tracery ornament. Plain stretchers and canted rear legs.

137. CHIPPENDALE CARVED MAHOGANY 'PIECRUST' TABLE WITH CLAW-AND-BALL FEET *English, XVIII Century*

250 Tilting circular top of nicely marked natural colored mahogany, the molded edge carved in a series of ogee curves giving the appearance of piecrust, tilts upon a 'bird cage' and a turned vase-pattern pedestal supported on cabriole tripod carved on the knees with shell and bell flower motive and ending in claw-and-ball feet.

Height, 28½ inches; diameter, 28½ inches

[See illustration]

138. GEORGIAN MAHOGANY TWO-PART DINING TABLE *English, circa 1800*

175- Oblong top consisting of two stationary leaves and two loose leaves supported on two tapering round pedestals with reeded outsplayed legs ending in brass paw feet.

Length extended, 7 feet 7 inches; width, 46 inches

139. CHIPPENDALE PARCEL-GILDED MAHOGANY WALL MIRROR *XVIII Century*

130- Delicately molded frame with scratch-carved and gilded inner molding the shaped cresting and base fretted in arabesque design and decorated with a gilded phoenix and shell motive.

Height, 42 inches; width, 22½ inches

[Number 137]

[Number 140] [Number 141]

140. Chippendale Mahogany Side Chair with Claw-and-ball Feet *Philadelphia,* 1760-70

235 Flaring open back composed of grooved uprights, yoke-curved crest rail, and pierced beaker-form splat in the Gothic taste. Flaring slip seat in blue silk damask. Cabriole front legs with claw-and-ball feet. The seat frame is doweled clear through the rear posts.

[See illustration]

141. Pair Chippendale Carved Mahogany Side Chairs with Claw-and-ball Feet *Philadelphia or Baltimore,* 1760-70

Slightly flaring back composed of molded tapering uprights, a yoke-curved crest rail and an interlaced vase-pattern splat, the crest rail and splat carved with anthemia, husk, and leaf ornament. Molded flaring seat frame, angular cabriole front legs ending in well-formed claw-and-ball feet; rear legs plain, canted. Slip seat in dark leather.

450

[See illustration of one]

[NUMBER 142]

142. VERY RARE CHIPPENDALE CARVED MAHOGANY CARD TABLE WITH CLAW-AND-BALL FEET, ATTRIBUTED TO JOHN GODDARD

Newport, R. I., circa 1760

Hinged rectangular top with squared outset corners. The frame conforms to the shape of the top, resulting in a depressed block contour, and is skirted with a molding carved with egg-and-dart motive. The four angular cabriole legs terminate in claw-and-ball feet and exhibit characteristic Goddard carving on the knee, which takes the form of conventionalized acanthus or anthemia. One leg pivots under the folding leaf. The top has a few repairs.

300-

Height, 28 *inches; length open,* 33 *inches*

Note: This piece invites comparison with the important Goddard tea table which figured so prominently in the collection of the late Philip Flayderman. The form of the cabriole leg and claw foot on both tables is identical, as well as the carving on the knee; the above-mentioned table, however, is somewhat more richly carved than the present example.

[See illustration]

143. Superb Hepplewhite Inlaid Mahogany Serpentine-front Sideboard *New York or New Jersey, circa* 1790

2/00

The front is shaped in a series of curves consisting of two convex sections flanking a serpentine or yoke-shaped centre section; contains three shallow drawers arranged above four doors enclosing cupboards; dividing these are flat pilasters extending into four tapered square legs, at the back two tapered square legs. The entire front consists of panels of crotch mahogany beautifully matched as to figure and paneled with inlaid bandings of light and dark woods. The pilasters and legs are similarly paneled and are decorated at the centre and top with a five-pointed star-like motive and a series of vertical stripes which might be interpreted as having some patriotic significance. The drawers are furnished with molded oval brasses of sunburst design.

Height, 42½ *inches; length,* 6 *feet* 1 *inches*

Note: We have no hesitation in stating that this is the most beautiful sideboard that has come under our direct notice to date; in our opinion it compares in quality, though differing in design, with the splendid example loaned by Mr. H. F. Dupont to the Girl Scouts Loan Exhibition of Colonial Furnishings [Number 716].

[See illustration]

[Number 143]

[Number 144]

144. Queen Anne Walnut Wing Chair in Green and Gold Silk Brocatelle *American,* 1730-40

4 2 5

Canted and gently arched back, boldly curved wings and arms, generously proportioned seat, and seat cushion covered in seventeenth century *jardinière* brocatelle of good quality and color. Walnut cabriole front legs ending in pad feet and braced to the rear supports by turned stretchers.

[See illustration]

[NUMBER 145]

145. EARLY GEORGIAN PARCEL-GILDED WALNUT WALL MIRROR

English, circa 1740

Shaped frame of figured walnut veneer outlined by leaf-carved gilded moldings, the cresting composed of two juxtaposed volutes terminating in rosaces between which rises a carved bird with spread wings, apparently a condor. At the side is a delicate pendent sprig of oak leaves and blossoms, also gilded. *Height, 5 feet 1 inch; width, 31 inches*

[See illustration]

146. Queen Anne Cabriole-legged Wing Chair in Striped Bourrette *American,* 1740-50

375- Gently arched canted back, deep voluted wings and flaring straight seat. On walnut cabriole front legs with pad feet, the rear supports plain, square, and canted. Upholstered and covered in striped antique blue and yellow bourrette; seat cushion similar.

147. Pair Chippendale Mahogany and Needlepoint Side Chairs *American, circa* 1770

460- Open back with Gothic-pattern pierced splat and gently curved crest rail. Slip seat in floral needlepoint of later date; plain square legs and stretchers.

148. Rare Queen Anne Inlaid Crotch Walnut Lowboy *New England,* 1740-50

425- Rectangular body containing five drawers arranged two above three, the drawers veneered in richly figured crotch walnut paneled with inlaid checkered bandings in light wood, and having old willow brasses. The bottom centre drawer is carved in depressed lunette design and stenciled to simulate a shell; this motive is continued into the triple-arched skirt. Slightly overlapping top similarly banded; four slender cabriole legs with pad feet. *Height, 30½ inches; length, 33 inches*

[See illustration]

149. Queen Anne Parcel-gilded Walnut Wall Mirror *English, Early XVIII Century*

220- Upright, with molded parcel-gilded narrow frame arched at the top in a series of cyma curves, the cresting fretted in arabesque pattern and centred by a pierced and gilded acanthus medallion. Beveled mirror glass in two sections. *Height, 51 inches; width, 20 inches*

[Number 148]

150. VERY FINE AND RARE QUEEN ANNE INLAID CROTCH WALNUT BONNET-TOP HIGHBOY *Massachusetts,* 1740-50

1050

The upper body contains four long drawers, above which are three small drawers, the centre one, occupying the space caused by the arching of the bonnet, carved with an arched depression and stenciled shell or anthemion. Above the drawers the cornice rises in two sweeping curves forming a broken arch, and is ornamented with three parcel-gilded spirally fluted urn-and-flame finials. The lower body contains five small drawers arranged two above three; on the centre small drawer is repeated the arched depression and stenciled shell noted above. The skirt is valanced or triple-arched, edged with beading and ornamented with two pendent finials. The four cabriole legs end in pad feet. The drawer fronts show a handsome crotch figure, forming the so-called 'pine-tree' pattern which extends down the entire face. The remainder of the frame is maple, showing fiddle-back figure on the moldings dividing the upper and lower bodies.

Height, 7 feet 4 inches; width, 42 inches

Note: We see in these splendid highboys the excellence to which the New England cabinetmakers attained in their endeavor to reproduce the fine walnut furniture which made its appearance in England during the early years of the century. Unlike the elaborately carved highboys which appeared in Philadelphia a few years later, their beauty lies in the choice of woods used and the ingenious matching of the grain, resulting in such fine specimens as this. The present example is identical with the highboy in the Metropolitan Museum of Art, but lacks the fluted pilasters.

Illustrated in Wallace Nutting, *Furniture Treasury,* Framingham, Mass., 1928, Vol. I, fig. 380

[See illustration]

[Number 150]

[Number 151]

151. Set of Six Chippendale Carved Mahogany Side Chairs

New England, 1760-70

Typical New England chair. The slightly flaring open back frames an interlaced scroll- and beaker-form splat which is in part an extension of the yoke-shaped crest rail; the splat is crested with a segmental shell ornament and carving indicating wheat ears. Slip seat in green leather; plain square legs and stretchers.

4200-

Collection of John S. McDaniel, American Art Association-Anderson Galleries, Inc., 1929

[See illustration of one]

[NUMBER 152]

152. GEORGIAN CARVED MAHOGANY PEDESTAL WRITING DESK

English, Early XIX Century

Oblong top lined with dark leather; four beaded drawers in either pedestal with small brass ring handles, a drawer above the knee space, and drawers and cupboards opposite. The top and base moldings carved with formal acanthus motive. *Height,* 29 *inches; length,* 5 *feet*

[See illustration]

153. QUEEN ANNE PARCEL-GILDED WALNUT WALL MIRROR

English, XVIII Century

Molded frame with scratch-carved and gilded inner molding containing the original beveled glass. The top and base fret-carved in arabesque design, the cresting embellished with a pierced and gilded acanthus medallion. *Height,* 41 *inches; width,* 23 *inches*

[Numbers 31 and 154]

154. Rare Small Oval Tavern Table, Attributed to Aaron Chapin *Connecticut, circa* 1760

Oval top widely overlapping the rectangular frame, which contains a drawer at one side, the skirt valanced in a series of ogee curves; at the corners are plain square stiles which extend into tapering round legs, the feet of which are bulbous and carved with spiral ribbing termed 'rocaille'. The piece is wild cherry.

Height, 26½ inches; length, 32½ inches

[See illustration]

[Number 155]

155. Finely Turned Walnut Gate-leg Table *American, 1710-30*
Rare in this size and quality. The oval top supported on stationary and gated legs, all of which and the stretchers are turned in vase-baluster pattern imparting an uncommonly rich appearance to the table. The drawers appear to be a later replacement.
Height, 29 inches; length open, 46 inches

[See illustration]

156. William Kent Finely Carved Mahogany Secretary-bookcase

English, 1730-40

In architectural style, the upper part consisting of a cabinet of shelves, pigeonholes, divisions, and small drawers, enclosed by two doors having arched mirror panels flanked by fluted pilasters with carved capitals simulating Doric columns; the molded broken cornice is finely carved with leafage and egg-and-dart motive, and dentiled. The lower body is a case of four long drawers and pigeonholes. The deep base molding is also carved in egg-and-dart pattern.

300

Height, 7 feet 5 inches; width, 44 inches

Note: William Kent, painter-architect and, to quote Horace Walpole, 'the father of modern gardening', enjoyed the patronage of Lord Burlington with whom he resided until his death in 1748. His great influence is seen in much of the architecture and furniture of this period. In the Duke of Marlborough's Collection is a magnificent cabinet with pediment similarly carved. *Vide* Percy MacQuoid, R. I., *History of English Furniture,* New York, 1906, 'Age of Mahogany', fig. 90.

From H. Burlingham, New York

[See illustration]

[Number 156]

157. HEPPLEWHITE UPHOLSTERED MAHOGANY SOFA
IN STRIPED BOURRETTE *Circa* 1780

480—

Gracefully arched back sloping in a sweeping curve to meet the downward and outward flare of the arms, the broad seat of conforming bow-like contour. Upholstered and covered in green, yellow, and tan striped bourrette. Six mahogany legs, the front legs square tapered and grooved, rear legs plain and canted, and braced with stretchers.
Length, 7 feet

[See illustration]

[Number 157]

158. QUEEN ANNE CARVED CHERRY HIGHBOY, ATTRIBUTED TO AARON CHAPIN *Connecticut, circa* 1750

375

Distinguished by the quality of cabinetwork and the choice of wood used, which is close-grained cherry that has acquired a beautiful surface. The upper part contains five small drawers above three long drawers, the top centre drawer decorated with a carved depressed circular sunburst or shell. The lower body contains a shallow drawer and three small drawers, on the centre one of which is repeated the carved sunburst. The skirt is valanced in undulating curves; the four dainty cabriole legs end in pad feet. Top bordered with flaring cove and ogee molding. *Height, 5 feet 9 inches; width, 36 inches*

[See illustration]

[Number 158]

[Number 159]

159. Queen Anne Carved Cherry Lowboy *New England, circa* 1750
175
Rectangular body equipped with four drawers, the middle lower drawer carved with a sunburst. Molded overlapping top, triple-arched skirt, and pad-footed cabriole legs.

Height, 32½ inches; length, 35½ inches

[See illustration]

[Number 160]

160. George I Carved Mahogany Corner Chair, with Claw-and-ball Feet *English, Early XVIII Century*

Sturdily constructed corner or writing chair distinguished by its fine cabriole supports, three of which end in claw-and-ball feet and are carved with a fluted shell on the knee. The slip seat is boldly curved in front, and the roundabout arms cap two solid splats and three turned posts.

[See illustration]

161. George III Mahogany Break-front Bookcase with Secretary Drawer, by Gillow of Lancaster

English, Late XVIII Century

In four parts, the upper body in three sections containing shelves enclosed by glass doors with lozenge-shaped moldings, the frieze and segmental pediment of the centre section veneered in crotch mahogany; the lower part has cupboards equipped with sliding tray-shelves above which on either side are two small drawers flanking a long writing or architect's drawer at the centre, fitted with leather-lined writing slide and lettered file boxes. *Height,* 8 *feet* 8 *inches; width,* 8 *feet* 3 *inches*

1100 -

Note: We find in MacQuoid and Edwards, *The Dictionary of English Furniture,* the following information concerning the firm of Gillow: 'Robert Gillow settled in Lancaster about 1695, was made a freeman of the borough in 1728, and some years later appears to have exported furniture to the West Indies in exchange for their produce—rum, sugar, and cotton. In 1784, two firms named Gillow were carrying on business in Lancaster—Richard Gillow and Son in Dane Street, and Richard and Robert Gillow on Castle Hill. Before that date, about 1760, a branch had been established in London (now known as Waring and Gillow). . . . The name of the firm is occasionally found upon furniture towards the end of the eighteenth century, and after.'

[See illustration]

162. Caned Walnut Sofa in Antique Verdure Tapestry

Long sofa in the Louis Seize taste. The back caned, the seat arms and three loose cushions covered in eighteenth century verdure tapestry.

200 -

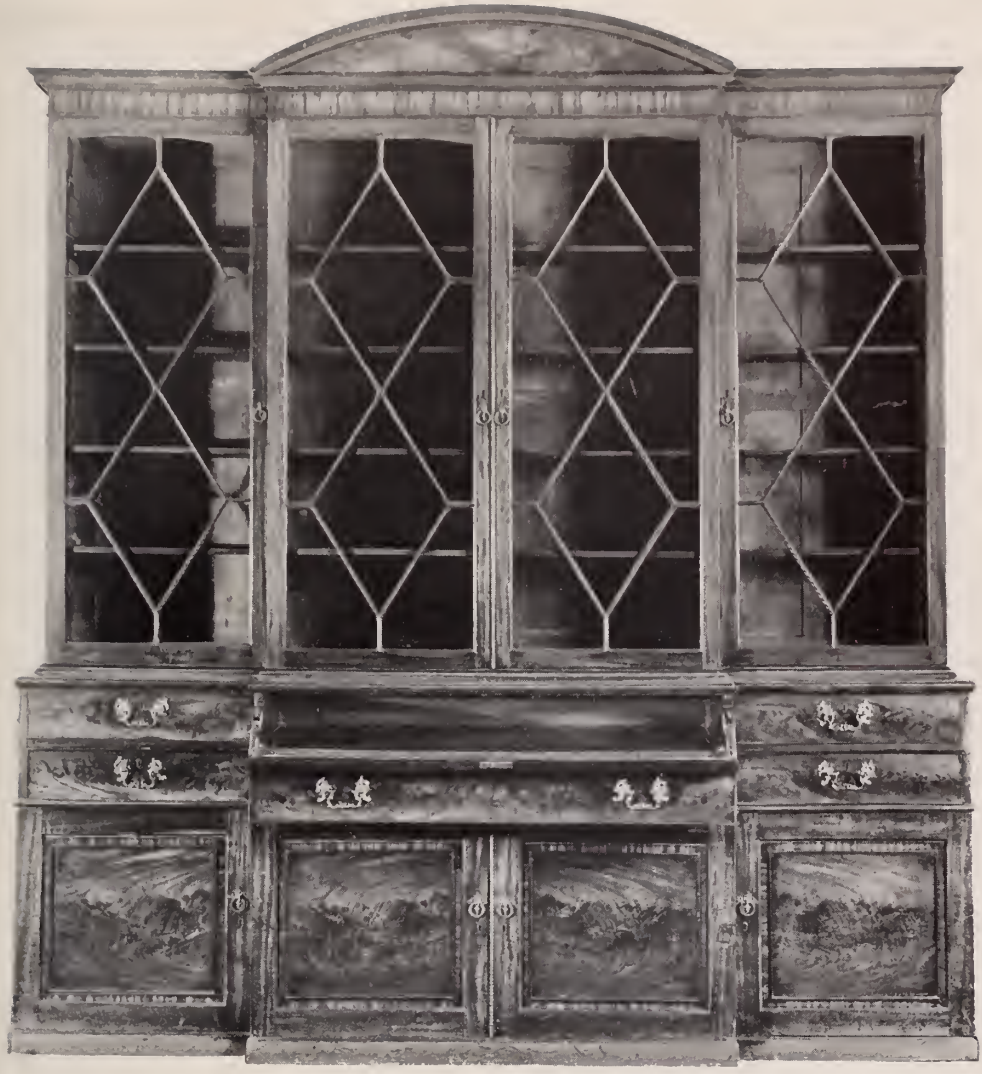
Length, 7 *feet* 4 *inches*

163. Early Georgian Carved Elmwood Corner Chair

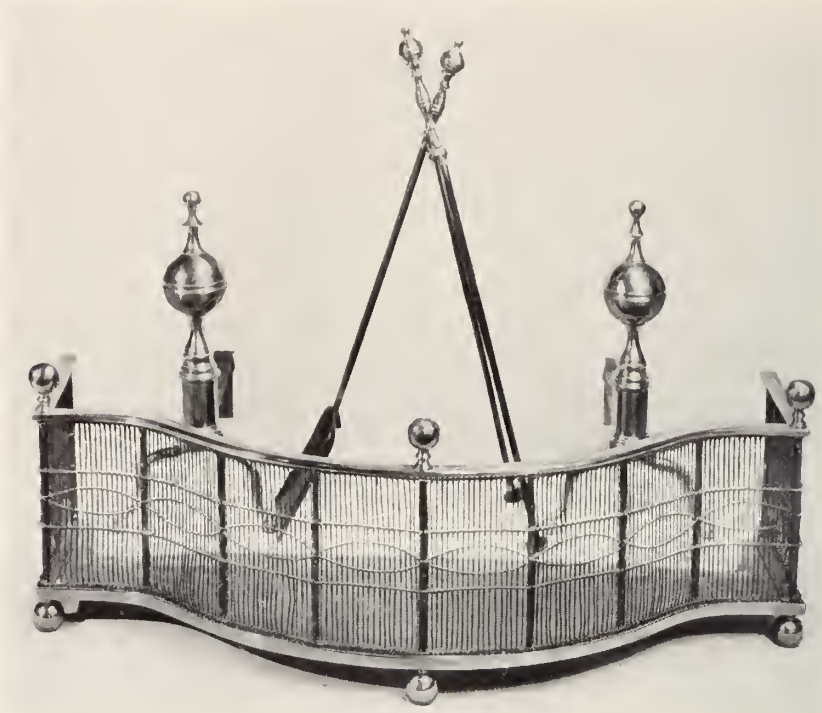
English, XVIII Century

90 -

With cabriole legs and claw-and-ball feet; spindle stretcher; slip seat. Recarved at some later date.



[Number 161]



[Numbers 164 and 165]

164. Pair Bell Metal Andirons and Two Fire Tools

American, Late XVIII Century

60 - Andirons consisting of baluster, ball, and delicate finial supported on splayed legs with ball feet. Brass-handled shovel and tongs similar. [Lot.] *Height of andirons,* 19½ *inches*

[See illustration]

165. Brass and Iron-wire Serpentine Fender

American, Late XVIII Century

180 - Small curb of uncommon and handsome design, the yoke or serpentine front of iron-wire mesh with brass rims, ball finials and feet.

Height, 14 *inches; length,* 40 *inches*

[See illustration]

166. Old Spanish Repoussé Tin and Glass Hall Lantern

25 - Spanish galleon type eight-sided lantern, with coroneted top, the base enriched with a hanging tassel. Fitted for electric light.

Height, 32 *inches*

XVI-XVIII CENTURY FRENCH, ITALIAN, AND SPANISH DAMASKS AND VELVETS

167. THREE PLUM VELVET CUSHIONS *XVII-XVIII Century*
Oblong cushion enriched with gold and silk galloon.
Lengths, 16 and 20 inches

168. TWO APPLIQUÉ-EMBROIDERED RED VELVET CUSHIONS *XVII Century*
One enriched with cardinal's escutcheon, the other with a group of flowers and leaves in raised work. *Length, about 18 inches*

169. NEEDLEPOINT BELL-PULL *XVIII Century*
Worked in Hungarian *point*, trimmed with silver galloon and having *reponssé* gilded bronze rocaille mounts. *Length, 6 feet*

170. GOLD-EMBROIDERED CRIMSON SILK VELVET CAPE *XVII Century*
Semi-circular, with small shaped collar; enriched around the border with gold thread flower and vine embroidery.

171. GENOESE GREEN SILK VELVET DALMATIQUE *XVI-XVII Century*
Composed of beautifully textured thick piled velvet enriched with gold galloon.

172. JARDINIÈRE SILK VELVET CHASUBLE *XVII Century*
Designed with spatulate flower and leaf motive in ruby and green on an ivory ground.

173. EMERALD GREEN SILK DAMASK CHASUBLE *XVII Century*
Beautiful color and quality, trimmed with gold silk galloon.

174. GENOESE RUBY SILK VELVET AND CRIMSON DAMASK COPE
XVI-XVII Century
The wide border and hood of fine ruby silk velvet trimmed with gold lace galloon, the remainder of baroque rose crimson damask.
Length, 9 feet 6 inches

175. FLOWERED IVORY SILK BROCADE COPE *XVIII Century*
Patterned with bouquets of flowers and meandering vines in colors and silver braid on invory ground. *Length, 9 feet*

176. Four Small Textiles *XVI-XVII Century*
20 Three strips of appliqué work, and about a yard of ruby silk brocatelle, patterned with foliations. [Lot.]

177. Lot of Genoese Ruby and Emerald Green Silk Velvet
XVI-XVII Century
20 Two emerald green strips, one ruby red. [Lot.] *About* 3 *yards*

178. Flowered Rose Crimson Silk Brocade Panel
Early XVIII Century
40 Patterned with small bouquets of blossoms and leaves in colors and gold trimming on rose crimson ground. Four and one-half strips.
About 4 *yards*

179. Nattier Blue Silk Damask Panel *Early XVIII Century*
50 Patterned with formalized flowers and leaves. Composed of three pieces. *Length, about* 6 *yards*

180. Two Blue Silk Damask Panels *XVIII Century*
50 In two shades and different patterns. *Length, about* 10 *yards*

181. Emerald Green Silk Damask Panel *XVIII Century*
Patterned with sprigs of foliage, bordered with silver lace galloon.
50 *Length, about* 6 *yards*

182. Apple Green and White Silk Damask Panel *XVII Century*
Beautiful color and quality, designed with formalized clusters of
45 - blossoms and leaves in silver white on green. Four strips.
Length, about 8 *yards*

183. Two Emerald Green and Nattier Blue Silk Damask Panels
Late XVII Century
Pass Both patterned with baroque formalized flowers and leaves, one in silver white on blue, the other emerald green. *About* 4 *yards each*

84. Crimson Silk Damask Panel *Circa* 1700
50 - Patterned with bold baroque foliations. Composed of four strips.
About 8 *yards*

185. Crimson and Gold Silk Brocatelle Coverlet *XVII Century*
Renaissance design of spatulate floral motive and vines, with original border, and trimmed with fringe. Lined.
Length, 7 feet; width, 7 feet

186. Plum Silk Velvet Hanging *XVII-XVIII Century*
Composed of three strips trimmed with bullion galloon.
Length, 7 feet; width, 5 feet 4 inches

187. Pair Canary-yellow Silk Damask Window Hangings
Late XVII Century
Trimmed with silk fringe. Lined.
Height, 7 feet 6 inches; width, 42 inches

188. Pair Rose Crimson Silk Damask Window Hangings
Late XVII Century
Lined. *Length, 6 feet; width, 42 inches*

189. Two Pairs Rose Crimson Silk Damask Window Hangings
Late XVII Century
Slightly different in shade. Lined.
Length, about 7 feet; width, 42 inches

190. Two Pairs Canary Yellow Silk Damask Window Hangings
Late XVII Century
Patterned with baroque foliations. Lined, and turned up at the bottom about twelve inches. *Length, about 7 feet; width, 42 inches*

191. Genoese Appliqué Ruby Velvet Threefold Screen
Late XVII Century
Each fold divided into four panels showing formalized floral motive in the appliqué work; bordered with gold thread galloon.
Height, 6 feet 7 inches; width, 3 feet 6 inches

TAPESTRIES

192. LILLE VERDURE TAPESTRY

Franz de Pannemaker (?), Lille, circa 1700

PAYSAGE AU PERROQUET. The edge of a wood in the foreground with thick foliage catching the sunlight or silhouetted dark brown in the sun, at the left a blue and red parrot perched solemnly in the upper branches of a tree. In the middle distance at the right an open meadow with an avenue of poplar trees and a small reed-fringed pool reflecting the sunshine. Graceful royal blue border with a pattern of interlinked leaf scrollings in fawn shaded with Venetian red and ivory, the corners with fern-leaf motives. Signed at lower right in selvage, F DE P, and with the figure of a mouse flanked by the letters A R.

Height, 8 *feet* 10 *inches; width,* 8 *feet*

Note: Franz de Pannemaker, brother of Erasmus de Pannemaker of Brussels, (*fl.* 1644-1690) whose signature ER DE P is known on a tapestry in a German private collection (H. Göbel, *Wandteppiche,* Vol. I, pl. 331), established an *atelier* at Lille in 1684, devoted mainly to the weaving of fine verdures. The border of the present tapestry is of a type often attributed to Brussels; the weave of the whole exceptionally fine, the play of colors being of great beauty. We can find no trace of the possible significance of the second monogram, or rebus.

[See illustration]

193. AUBUSSON VERDURE TAPESTRY PANEL *XVIII Century*

Depicting figures harvesting grapes amongst densely foliated and flowering trees. The border, which appears to be an addition, is woven with musical emblems, birds, and a crowned cartouche enclosing a monogram, in a tan ground.

Height, 8 *feet* 2 *inches; width,* 5 *feet* 3 *inches*

ORIENTAL RUGS

194. TWO SMALL RUGS

Bokhara saddle cover with wine red field, and an antique Chinese oval mat in blue and white. [Lot.]

195. ANTIQUE CHINESE SADDLE MAT

Shaped oval with flower medallions and detached blossoms in cobalt on Imperial yellow field; blue floral border. Worn.

Length, 4 *feet* 8 *inches; width,* 2 *feet* 5 *inches*

[Number 192]

196. SAROUK RUG

Rose field with shaped medallion of blossoms and leaves in soft ivory and deep blue; complementary border.

Length, 4 *feet* 10 *inches; width,* 3 *feet* 2 *inches*

197. SEHNA RUG

Finely knotted rug with allover repeated design of formalized flowers and leaves symmetrically arranged in rose and soft green on an ivory field. *Length,* 6 *feet* 4 *inches; width,* 3 *feet* 11 *inches*

198. SAROUK MEDALLION RUG

Fine example, closely knotted and with even short pile. The field sustains a floriated medallion in rose and deep blue in an ivory ground filled with a delicate tracery of carnations and leafy vines; the spandrels of the field are filled with similar floral motive on rose. The main border shows formalized blossoms and vines on Ispahan blue.

Length, 9 *feet* 10 *inches; width,* 6 *feet* 8 *inches*

199. PERSIAN CARPET

Light rose field with three formal floral designs in nile green, light blue, and indigo; the main border with 'turtle' motive and undulating vine in similar colors. *Length,* 12 *feet; width,* 8 *feet* 6 *inches*

200. SEREBEND RUG

Rose field with allover design of minute flowering shrubs in blue, yellow, and indigo, arranged in rows; three borders of undulating vines and flowers on rose and white.

Length, 12 *feet* 6 *inches; width,* 6 *feet*

201. ANTIQUE HERAT RUG

Long rug with bold Herati pattern in rose, ivory, and blue on deep blue field; the main border with serrated leaves and single blossoms between yellow guard stripes. *Length,* 16 *feet; width,* 6 *feet* 6 *inches*

202. FEREGHAN CARPET

Herati field in rose, blue, and ivory, on midnight blue; the main border with 'turtle' motive and undulating vines on rose.

Length, 17 *feet* 3 *inches; width,* 10 *feet* 6 *inches*

2 30 –

203. TABRIZ RUNNER

Finely knotted semi-antique rug with allover 'Serebend' pear motive in soft ivory dotted with darker color on a coral red ground; the narrow border with undulating vines in similar colors.

Length, 20 *feet; width,* 2 *feet* 8 *inches*

105 –

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